

not a bad one. " If you can get out of bed in the middle of the night and do your part, you're perfect. If you can't, you don't really know it! "

Henry Irving applied some such test to every one concerned in the production. I cannot remember any play at the Lyceum which did not begin punctually and end at the advertised time, except " Olivia," when some unwise changes in the last act led to delay.

He never hesitated to discard scenery if it did not suit his purpose. There was enough scenery rejected in " Faust" to have furnished three productions, and what was finally used for the famous Brocken scene cost next to nothing.

Even the best scene-painters sometimes think more of their pictures than of scenic effects. Henry would never accept anything that was not right *theatrically* as well as pictorially beautiful. His instinct in this was unerring and incomparable.

I remember that at one scene-rehearsal every one was fatuously pleased with the scenery. Henry sat in the stalls talking about everything *but* the scenery. It was hard to tell what he thought.

" Well, are you ready ? " he asked at last.

" Yes, sir."

" My God! Is that what you think I am going to give the public ?"

Never shall I forget the astonishment of stage manager, scene-painter, and staff! It was never safe to indulge in too much self-satisfaction beforehand with Henry. He was always liable to drop such bombs !

He believed very much in " front" scenes, seeing how necessary they were to the swift progress of Shakespeare's

diverging plots. These cloths were sometimes
so wonderfully
fully painted and lighted that they
constituted scenes of
remarkable beauty. The best of all were the
Apothecary